



FAMOUS
MONSTERS
JULY
#50

FAMOUS

MONSTERS

OF FILMLAND

A WARREN MAGAZINE PDC

50¢

SEE! THE KING SIZE
CREATURE FROM THE
DAWN OF TIME:

GORG

THE DESTROYER!

RUN FOR YOUR
LIFE! THE DEVIL

BAT

WILL SCARE YOU
OUT OF YOUR SKIN!

SCREAM SCENES AS
TARANTULA

EXPLODES INSIDE!

PLUS MORE
MONSTER
COMICS!


50TH

ANNIVERSARY

ISSUE

OF THE
WORLD'S
MONSTER FAN

MAGAZINE!



**Happy Birthday, Mom!
Famous Monsters is
10 years old — and
you're 110!!**

MONSTERS

OF FILMLAND

INCORPORATING MONSTER WORLD

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WALTER DAUGHERTY special photography

NO. 50 JULY 1968



GORG by GOGOS.
 Famous painting of
 the panting pande-
 monium monster
 from a million years
 ago.

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HAPPY DAYS ARE HERE AGAIN!

nights of frights, sci-fi & monsters
are on the horizon for all fans of
fantastic films

the giants are coming

BIG . . . important . . . expensive films of fantasy are on their way, multimillion dollar blockbusters to bend the minds and blow the brains of the general public—and bring fans back to the box office again & again & again!

PLANET OF THE APES is already breaking records, with Charlton Heston in his first role in a fantastic adventure since the sci-ants fictioner, THE NAKED JUNGLE. "APES" is an interplanetary tale of the future with an O. Henry kink in its tail. Predictably, there's to be another super-monkey movie: SKULLDUGGERY, based on the novel about a Missing Link, "You Shall Know Them".

2001: A SPACE ODYSSEY is a firstclass preview of Things to Come in the 21st Century and its thrills & spectacle are said to be powerful beyond belief.





A dead (or is it?) Martian is examined by Michael Gwynn (who played the monster in **REVENGE OF FRANKENSTEIN**) in the latest in the excellent "Quatermass" series, first two of which were **THE CREEPING UNKNOWN** and **ENEMY FROM SPACE**. Our English readers will see this new "Q" film under the title of **QUATERMASS AND THE PIT**, American audiences will thrill to it as **5 MILLION YEARS TO EARTH**.

Leap ahead, then, to the year 40,000!—into the incredible worlds of **BARBARELLA**, a female Flash Gordon. Her exploits—already filmed, not a distant dream—open the way for the most exciting epics of fantastic fiction to reach the screen: by 1975 names like Edgar Rice Burroughs, A. E. van Vogt, Robert A. Heinlein, Frederik Pohl, Arthur C. Clarke, Olaf Stapledon, should generate as much excitement as Alfred Hitchcock, Stanley Kubrick, Ray Bradbury, Geo. Pal do today. In **BARBARELLA** glimpses are to be caught of fabulous sights to be seen when classics are filmed such as "The World Below", "Star", "Childhood's End", "Ralph 124C41—", "Voyage of the Space Beagle", "The Space Merchants", the new **METROPOLIS**, Merritt's "Moon Pool" and Stapledon's "Star Maker" . . . For **BARBARELLA** flies into the far future literally in the arms of a winged man, encountering sights & sounds 38,000 years hence that promise to astound even those who think they've seen everything!

STRANGER IN A STRANGE LAND—a Hugo winner by Robt. (DESTINATION MOON) Heinlein—will introduce you to a man from Mars you'll never forget . . . Ray Bradbury's **ILLUSTRATED**

MAN (Rod Steiger + Claire Bloom, remembered for her baunting performance in **THE HAUNTING**) will introduce you to two children you might like to forget in the segment called *The Veldt* (the kids don't bother with a tiger in the tank, they put a lion in their parents' house!); you'll feel the pelt of the lethal rain in the forests of Venus; and experience *The Last Night of the World* . . . Aldous Huxley's world-famous **BRAVE NEW WORLD** will have to be revised futureward for the real world has traveled a far way fast since the futuristic novel's original publication in 1932 . . . **THE VALLEY—TIME FORGOT**, conceived by Willis (KING KONG) O'Brien, brought to life by Ray (King of the Animators) Harryhausen. Gwangi the Gargantuan, ruler of a prehistoric age awakened to stagger the imagination in 1968! . . . And Geo. Pal's most expensive undertaking of a lifetime: **LOGAN'S RUN**. As *FM's* editor I can assure you the novel was one I couldn't lay down (the sweat of excitement made its pages stick to my fingers). It's a 21st century thriller of terror, tension, invention, torture, horror & action to make the eyes blur and the mind whirl. The co-authors, Nolan & Johnson, are a



The Lobster Man from *Voyage to the Bottom of the Sea* swears, "They'll never catch me with my pincer down!"



Lady with the electric bonnet is suffering from a terrible head cold in **THE FROZEN DEAD**.

team to be reckoned with. My prediction: you won't have to hurry to see **LOGAN'S RUN** because it will have a *long one*. But you'll want to be there early—to avoid the crowds . . . And racing neck-&-neck with **LOGAN** as Pal's next production is Lord Dunsany's **LAST REVOLUTION**—the robots' war on mankind, as adapted by Richard (**INCREDIBLE SHRINKING MAN**) Matheson.

SPECIAL PREVIEW

Basil Rathbone's final film appears to have been **AUTOPSY OF A GHOST**, made in Mexico with his old horror partner from **THE BLACK SLEEP**, John Carradine. Just before his death, Rathbone was to star in **THE DEATHSHEAD VAMPIRE**, which became **BLOOD BEAST FROM HELL**, and Peter Jarman provides us this report:

England/1840s. Two students of Prof. Mallinger (Robt. Fleming) have died horrible deaths at the hands of an unknown assailant. A naturalist from Africa arrives at the professor's home to show him some rare specimens and after a party is found mutilated. Just before dying he gasps out the mysterious word—"Deathshead!"

Enter Inspector Quennell (Peter Cushing). Mallinger denies ever having met the dead naturalist. A later investigation reveals the professor's house empty—except for the body of a butler hidden in a cupboard!

Quennell and his daughter Meg trace Mallinger to a small fishing village where, in an old house,



Janathon Frid is ofroid of 5 o'clock shadow—5 o.m., that is, when the sun comes up—in the doily TV (**Terrific Vampire**) drama, **Dork Shadows**.



Not since *THE BIRDS* such a chilling scene: trapped in a cage with 2000 tiny wrens, *BARBARELLA* is about to be attacked by beak & claw—38,000 years in the future!

the Professor is carrying on some curious experiments. When Mallinger tells his daughter, "I'm disappointed with my progress," and adds darkly, "I need blood—fresh blood—the blood of a young woman," his daughter acts like *Dracula's* daughter and lures Quennell's daughter to Mallinger's laboratory where, under hypnosis, Meg is forced to donate blood.

Mallinger's daughter Clare turns into a giant Deathhead Moth and kills the gardener! Mallinger is horrified at this murderous shape-change in Clare, realizes the powers he has given her have gotten out of control. When he tries to destroy his own daughter, she turns on him. Breath-taking events quickly follow. Finally, reasoning that if moths are attracted to flame, the wings of a killer moth-woman should be irresistibly drawn to fire; Quennell puts his theory to the test . . .

monsterama marches on!

Title after title has been announced for filming. Many already made. *THE DEVIL'S BRIDE* has been adapted by Richard (BURN, WITCH, BURN!) Matheson from the book "The Devil

Rides Out"; Christopher Lee stars. A mysterious mansion . . . a weird group of people . . . a Black Mass . . . Satanism . . . the pentacle . . . supernatural fog . . . the Angel of Death seeking a victim for the Dark Kingdom . . . This could be 1968's answer to the great CURSE OF THE DEMON.

KING KONG ESCAPES and battles with Mechani-Kong in a Japanese revival of America's legendary monster . . . In GAPP, the Japanese present their version of GORG, . . . In THE X FROM OUTER SPACE, a Japanese spaceship turns back from Mars when its fuselage picks up a strange glowing object. On Earth, the mysterious spore turns into Gullala, a monster which thrives on the electricity in our atmosphere and grows to colossal size . . . In GAMERA VS. GYAOS, the fanged turtle encounters a great flying beast which shoots laser beams from its mouth . . . EBIRAH, HORROR OF THE DEEP, is an enormous crab which fights Godzilla & Mothra . . . MAJIN is the Nipponese answer to Tales of JASON & THE ARGONAUTS.

THE LOST CONTINENT features a monstrous prehistoric shark, living seaweed, a giant jellyfish, huge man-eating clams, a gigantic scorpion crab



Pygar the winged man of the year 40,000 rescues heroine of interplanetary adventures, BARBARELLA (Jane Fonda).

and curious human survivors from 300 years in the past . . . THE VENGEANCE OF SHE: further adventures in the Lost City of Kuma with its Flame of Eternal Life . . . BATMAN VS. DRACULA! (a Filipino flip) . . . DAY OF THE MICROBOPPERS (sequel to WILD IN THE STREETS: horrors of the teenage take-over!) . . . THE PANIC PLANET . . . PLANET OF 8½ . . . SUCCUBUS (in Germany known as NECRONOMICON) . . . THE DEVIL IN PARADISE . . . PLAGUE OF THE UNDEAD (formerly CURSE OF THE HEADLESS DEMON . . . formerly MENACE OF THE UNDEAD . . . originally THE MARK OF DRACULA . . . and to star Chris Lee . . . or Paul Lukas . . . or introduce Fritz Leiber . . . and feature Florence Marly & Forrest Ackerman . . . or?) . . . DIABOLIK . . . NIGHT OF THE BIG HEAT (w/Chris Lee & Peter Cushing) . . . TARGETS (w/Boris Karloff) . . . THE CRIMSON ALTAR (formerly REINCARNATION; originally WITCH HOUSE; w/Karloff and Lee! . . . DEATH COMES FROM THE DARK (Italian: Karloff!) . . . NIGHTMARE IN WAX . . . THE CURSE OF BELPHEGOR . . . FACE OF EVIL (C. Lee) . . . MISSION MARS . . . INVASION EARTH . . . BATTLE BEYOND THE STARS

. . . NIGHT OF THE AUK . . . THE DAY THE FISH CAME OUT (1972) . . . ARMAGEDDON 1975 . . . SOS FROM OUTER SPACE (Perry Rhodan, Peacelord of the Universe) . . . PROJECT X (in 2118 AD) . . . 2000 YEARS LATER . . . THE NIGHT CALLER . . . TORTURE GARDEN (and another quartet of weirdies from the author of PSYCHO) . . . MR. MYSTERIOUS . . . DOC SAVAGE . . . TOM SWIFT . . . THE ALIEN . . . VAMPIRISM . . . HAND OF NIGHT . . . THE OBLONG BOX . . . THE COLD, COLD BOX . . . THE CONQUEROR WORM (w/Vincent Price) . . . EXTRAORDINARY STORIES (8 by Poe) . . . KRIMINAL . . . CYBORG 009 . . . THX 1138 4EB . . . EQUINOX . . . THE HAUNTED OPERA . . . CURSE OF THE RAVEN . . . THE CASTLE . . . WE HAVE ALWAYS LIVED IN THE CASTLE . . . THE GOLD BUG . . . THE SNAKE PIT (Poe's "Pit & the Pendulum" with Chris Lee) . . . Lee in FU MANCHU's #3 & 4 . . . ODD JOHN . . . MORE THAN HUMAN . . . THE DISAPPEARANCE . . . ROSEMARY'S BABY (she's a little devil!) . . . CHARLY ("Flowers for Algernon") . . . THE DEVIL IN LOVE . . . HELLO DOWN THERE . . . COLOSSUS . . . and UNFAILINGLY!

END

TAR



ANTULA

The incredible story of science gone wild and a Super-Sized Spider!

Part of the most regularly discussed of the faces of the earth is a Spider. In a sense, it is a man, a man in which it first confuses the spider, and then smokes the way life like out of it, while the hardness, prey is still living, is a truly terrifying sight to behold. Few scientifically oriented monsters or movies can equal the bio-debarring features of a Spider. The brain of fear & primary horror which this creature inspires in its victims is difficult to depict.

terrifyingly tall tarantula

The film, TARANTULA is the story of such a creature but with a startling difference—it is over 150" tall, and every inch a crawling, hairy, shaggy, some sight! The stars of the film all had previous and, in some cases, subsequent roles in fantasy or horror movies & television. Heading the all star ghost was Leo G. Carroll.

topper meets tarantula

Perhaps you will never old recall with delight Leo G. Carroll's amazing role in the Topper series, which can still be seen in part in local theaters. In addition, he appeared in several mystery & thriller type movies.

A fan Actor is also well known for his roles in horror movies. He has usually played the hero, but also appears as a monster in the thriller, HANG-ON TO DEATH. In addition, he has been seen in such tales of power as REVENGE OF THE CREATOR, JUNE, THE MOLE PEOPLE and THE BRAIN FROM PLANET MENUS.

Young actress Mary Corday was also seen in THE MOLE PEOPLE.

Nester Paiva has also been seen by horror fans in REVENGE OF THE CREATURE and THE MOLE PEOPLE.



Prof. Daemer inspects king-size creatures in his lab.

Extraordinary experimenter Daemer daems his 10' tall spider "a huge success".





The Kong-Tail Hairy Horror!

magnificent make-up

Aside from the oversized Spider, the film featured make-ups of mangled & distorted victims of Acromegalia, a disease of the pituitary gland which causes a man's features to swell in a grotesque manner. The man responsible for these make-up masterpieces was none other than Bud Westmore, the same Westmore who has a list of horror accomplishments as long as a Daddy's long leg! Among his other fearsome feats in fantasy films are *THE MOLE PEOPLE*, *CREATURE FROM THE BLACK LAGOON*, *REVENGE OF THE CREATURE*, *CREATURE THAT WALKS AMONG US*, *THIS ISLAND EARTH*, and at least a dozen other horror hits. The make-up created for this film, as may be judged from the fotos in this article, was in the tradition of some of the greatest experts of greasepaint & glue.

The contorted countenance of Lao G. Carroll, his facial features almost unrecognizable.





The assistant mangles his superior in this choked up scena.



"Lurk before you leap" is this mad monster's motto.

tarantula's twosome

Producer William Alland also has made many substantial contributions to the realm of imagi-movies. In addition to TARANTULA he has produced such fantastic spectacles as THIS ISLAND EARTH, THE DEADLY MANTIS, REVENGE OF THE CREATURE, THE MOLE PEOPLE, CREATURE FROM THE BLACK LAGOON and CREATURE WALKS AMONG US.

Jack Arnold, the director of TARANTULA, worked with Wm. Alland on REVENGE OF THE CREATURE. With such a team as this, the film was sure to be a success, and few were disappointed with the results!

END

Prof. Deemer awakens from a troubled sleep to find he is his own nightmare!





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WHAT?

LUGOSI laffs as Karen cringes. WHY?



for the devilish answer to this batty question, turn page —

no one is safe when Bela releases his hungry

6

DEVIL BAT

Mad Lab . . . Mad Doc . . . Mad Bat! This should all take place on Mad Ave!



Hitler's War was only one year old when THE DEVIL BAT flew onto the screen, preceded by war-inspired ads that claimed the picture to be "more terrifying than bombing by night" and made the killer bat sound like a fighter plane: "Sharp-fanged blood-sucking death dives out of midnight skies!"

The publicists went wild on this one, declaring: *Your blood will freeze in your veins as these bloodthirsty monsters bring death in the dead of night!*

The horror picture that will get in your hair and make your heart a lump of lead!

Beware of these vampires of the night, this scourge of mankind! Spines crack and blood flows as a madman wreaks his vengeance!

He lets loose a horrible monster to satisfy his lust for human blood!

The horror-man creates a mate . . . to leave you in a frenzied sweat!

Death was his hobby.

Hideous creatures swoop from the inky night on their mission of hellish horror. Fangs of flying doom sink into the bare throats of those marked for death! No defense against these midnight marauders!

A madman laughs as innocent men struggle against a monster hideous & cruel!

The most amazing creation of vengeance-bent genius!

Behind the scenes, theater men were advised: "BELA LUGOSI is a real name—take advantage of this fact and plug him all along the line. You've made money with him consistently and unless your town suffers an earthquake or an attack from Mars, he'll help you make money in DEVIL BAT. So play him up—you can't oversell Lugosi." We know many of FM's readers agree, and for Michelle Keenan, Hope Beena, David Hochman, Cynthia Rowland, N. H. Dickman Jr., Victor Davis, Paul Legato, Quinton T. Bishop and thousands of other loyal LUGOSI fans we continue our tradition that *Lugosi Lives Eternal*.

satán's winged messenger

In the film, Dr. Paul Carruthers (*Bela Lugosi*) is first seen as a kindly middle-aged physician in the little town of Heathville.

Little do the townsfolk suspect they have a real life Jekyll & Hyde in their midst, a man of double personality, good and—bad.

Dr. Carruthers feels that he has been cheated of enormous profits which he, as the creator of fabulous perfumes, should have earned. The partners who have deprived him of his financial rewards are Henry Morton & Martin Heath of the Morton-Heath Cosmetics Co.

Dr. Carruthers devotes his spare time to developing something quite different from his usual line of work: a work of terror—a giant killer bat! He also creates a specific scent to which the winged beast reacts violently.



Bela has happy reunion with old High Skull friend.



We know who did it but Bela pretends to be puzzled.

scent of death

"We would like you to have this check as a bonus for your formula," say Morton & Heath to Dr. Carruthers, handing him an amount which he pretends to accept with gratitude. But the minute they are gone he growls to himself, "The cheats! The thieves! My brain has made them independently wealthy and I, who should be a partner, a part owner of the enterprise, am treated like a hired clerk!" His eyes light up with dreams of revenge.

Various younger members of the families of

Morton and Heath are the first to suffer. The mad doctor presents his intended victims with gifts of "a new type of shaving lotion," a liquid containing the unique odor which the killer bat has been trained to hate.

Out of the blackness of night the flying monster swoops . . . bites . . . flaps back to its haven. Young Roy Heath lies dead, his throat mangled by a winged creature of powerful strength & unknown origin.

A vampire in the 20th century?

A newspaper reporter & his photographer are sent to the town to investigate.



The diabolical Dr. Carruthers torments the terror-flying night monster—once too often!

the creature kills again

There is another mysterious death, this time young Tommy Heath.

In his laboratory, Dr. Carruthers gloats as he feeds volts of electricity to his captive bat, causing it to grow bigger than any bat has ever been before—and more vicious.

Newsman Layton's suspicions are finally aroused in the direction of the doctor. But Layton cannot prevent the death of Don Morton, and finally Henry Morton himself, and when he figures out that Mary Heath (Suzanne Kaaren) will be the next victim, he realizes he must take desperate measures.

Layton forces Carruthers to accompany him to the garden of the Heath home to await the coming of the bat. The doctor feels apprehensive but safe. But at the last moment the reporter throws some of the fatal scent on the scientist and Carruthers goes mad with terror! He attempts to escape but there is no time to hide for the wings of death are already flapping down in his direction!

Carruthers has time for just one last scream before his scheme boomerangs on him and the Devil Bat of his own creation becomes his personal Frankenstein. The doctor dies by the fangs of the sky-beast.

Once again Bela has come to a bad end.

Yet, for Bela, it is never

MYSTERY PHOTO

DEPARTMENT



MYSTERY OF THE MONSTER

Is it DRACULA?

Is it FRANKENSTEIN?

Is it THE THING FROM AN-
OTHER WORLD?

Are we crazy?

Wait a minute—that isn't
the question!

We know every one of you
knows it's the Frankenstein
monster.

But is the pic a pose from
the original FRANKENSTEIN?
Or THE BRIDE? Or THE SON?
Or the Frankenstein of ROUTE
66?

That still isn't the question!

There is something most unusual about this particular Frankenstein. How are you as an amateur dick? The only clue we can give you would-be detectives is: MICK MASHT KIDS (pretty mean of Mick!) Re-arrange those 3 words and they'll tell you everything you need to know about the Mystery Photo.



Mystery Pic in issue #48?

The diabolical still was from the devilishly good
FLESH AND FANTASY, a horror hit with Edw. G.
Robinson and Chas. Boyer.

If any readers remembered the picture or figured
it out from our clue, their names will be found in our
Fong Mail Dept.

THE MEN behind THE MONSTERS

"THE FLY & NYE"

By Verne Langdon



The completed "Alligator Man" as he looked in the picture. What a way to go: at the end of the film, his fans swamped him.

For the past 25 years BEN NYE has been the head of the Make-Up Department at 20th Century-Fox Studios in Hollywood. Countless Famous Faces have received the "Nye Touch" but none so fascinating as that face belonging to THE FLY!

"We began with *many* sketches of the Fly creature," explained Ben. "The story didn't give us much to go on so we had to dream up the physical appearance ourselves." The Make-Up Master told me that creating the actual "Fly" face took his crew of studio lab men *well over a month*. "There were so many changes during the actual production that it was difficult keeping up with the pace!" For example, Nye began "The Fly" with *beaded* eyes but the director decided they should have a more *pearl-like* quality and so vacuum-formed eyes were substituted.

Ben confided to me that the actor wearing the make-up (Al Hedison, now David, and seen regularly in "Voyage to the Bottom of the Sea" TV series) had difficulty seeing out of the fly's eyes. "We had inserted the eyes into the foam rubber appliance and, luckily, there was a little space at the bottom of each eye so at least Hedison could look down at the floor and see his way clear."

Of course any mask or appliance make-up is a little cumbersome and, as Ben explained, the actor had to be released every 15 minutes or so for a "breather." "The heat from the studio lights doesn't help either," added Nye, "and I think Al lost a couple of pounds during filming."

The actual FLY face was originally sculptured in clay over a life mask of the actor; then a plaster mold was taken and the face was "foamed" with



Scoop! Exclusive foto—sharpest, clearest close-up ever shown of the head of the original FLY! (And that's close enuff!)



Ben Nye's fearless assistants, DICK SMITH and DICK HAMILTON, pull "The Fly" appliance out of the mold. Moldy, what?

a special formula latex foam compound. Ben remarked, "The foam rubber is very light-weight and makes such a make-up job much more comfortable than old-fashioned putty or wax."

The appliance looked almost like a gas mask when taken from the mold. "We glued it to a base rubber form of Al Hedison's head, then added a specially-made lace hair wig, turkey, feathers (!) dyed black for the filament around the eyes, and zipped the whole thing up the back!"

Incidentally, according to Nye the original plaster mold for the FLY appliance weighed nearly 25 pounds! "We had to lift it to put it in our ovens, and believe me, it felt like it weighed a ton!"

Fox produced THE FLY in 1958 and, as you will recall, the Fright Flick starred our good friend

Vincent Price, Horrorwood's Master of Menace. Nye remarked about Price, "Vincent is always very easy to work with. He's a great subject, and quite an interesting talker. We had a wonderful time during filming."

Just for the record, the final cost of the FLY make-up was in the neighborhood of \$4,500. As Ben puts it, "That's a lot of sugar for one insect!"

And as if an expensive household pest weren't enough, Ben gathered his courage & wits once again to create a Repulsive Reptile the likes of which no decent Swampplander would ever dare encounter! For THE ALLIGATOR PEOPLE Ben Nye & Co. labored almost 3 full months to produce the weird results of a man-turned-lizard. "We really had our hands full with that one," recalled Ben, "and just like the case of THE FLY, we had



Ben Nye, the Singing Barber, hums pop tune while trimming customer. What tune? What else: "Comb Fly With Me"—!



"This will only tickle for a little while," says BEN NYE as he brushes glue under the arm of the ALLIGATOR MAN.

to start from scratch."

The alligator head & suit were sculptured over a full cast of the actor's head & body, and if you've ever tried making a "life mask" of a complete human body you know that it's not the easiest thing in the world!!!

"Of course we also had to make appliances for the various changes," Ben told me, "and we tried to use a few shortcuts, but in the long run everything had to be done as originally planned."

"The final alligator suit fit snugly over Richard Crane's body and was cemented at the seams, hence the actor was literally 'sealed in' the outfit. Ben revealed, "We stippled the seams with 'make-up rubber' and colored the entire thing with a special rubber-base oil paint (castor oil base type used for coloring appliances & masks) so that the costume would remain flexible." He groaned. "You should have seen the molds! We 'slush cast' them

with latex rubber and it took several men to lift them each time we ran the rubber thru!"

Ben remembered making a stump for Lon Chaney for a severed hand effect in ALLIGATOR PEOPLE. "Lon was supposed to have had his hand cut or bitten off in the story so we made this stump for him to wave around; we just used latex rubber molded over his hand. It was kind of grisly but that's what the script called for."

Recently retired from his position at Fox, Ben recalled his horror experiences for me with hardly any trace of sadness. "Actually," as he explained, "I prefer doing beauty make-up!" But "Beauty" or "Beast," Ben Nye's skilled applications truly entitle him to a place in Hollywood's MAKE-UP HALL OF FAME, and most certainly rank him as one of the truly great "Men Behind the Monsters": NYE, FATHER OF "THE FLY"!



A
"Terrible
Lizard"
from the
Dawn of
Time
swims
up the
Thames
River and
attacks
London!

GORGEO THE GARGANTUAN

The Earth, which is said to be a speck of dust in the infinite spaces of the universe and an obedient planet ceaselessly circling round the Sun, is the cradle and grave of all the creation whose life is tied to it. From the time that life first appeared on the Earth, birth, development, old age and death follow upon each other in a never broken succession.

Most people think of prehistoric animals in terms of the strange skeletons we see in our museums. But, of course,

they once inhabited our earth, living out their lives in an environment as different from ours as they were themselves different from the animals we know today.

The gigantic Gorgosaurus libratus was a carnivorous saurian that lived during the Upper Cretaceous. It rather resembled Tyrannosaurus Rex, the King of the Dinosaurs. It was a savage colossus.

—Prof. J. Augusta of Czechoslovakia from his book "Prehistoric Animals."

GORGEO opens with a bang, the biggest volcanic explosion since Krakatoa blew its top. Amidst boiling water and spurting lava an island crater is born, and almost killed in the turbulent birth are two adventurous

partners, Joe Ryan and Sam Slade, who are in the vicinity in a small salvage boat. Half dead from the holocaust of churning sea and burning air, the pair are washed ashore in

continued



Vacant apartment for rent, cheap. Former tenants are NOT jumping for joy—with GORGOROUND the corner.

FLASH! GORGOROUND the corner— in the flesh!



their battered boat on the little island of Nara, off the Irish coast.

Ryan & Slade receive a cool reception on Nara. There before them is a man named McCartin, an archaeologist from Duhlin who claims to be retrieving scientifically valuable relics from the ocean's depths. McCartin makes it plain that Ryan & Slade are not welcome.

Only little Sean, a young boy of the island, is friendly to the involuntary visitors.

Ryan & Slade have their curiosity aroused by McCartin's hostile attitude and determine to learn the cause of his anxiety.

The answer lies in sunken treasure.

Divers in McCartin's employ are bringing up pieces of gold from the ocean floor.

Then, one day, one of the divers discovers something more—and dies of fright!

"arrachtach!"

The father of young Sean surfaces in panic, utters one word before he shudders and dies of pure horror.

The word is a weird-sounding one in the Gaelic tongue: *arrachtach!*

It means—

MONSTER!

But—a monster in modern times? A monster has repeatedly been rumored in the Loch Ness of Scotland, but in the waters off the coast of Ireland?

Nevertheless, a man is dead of heart failure.

Ryan & Slade decide to investigate. Secretly, they dive; almost immediately Slade is attacked by the tentacle of an octopus. It is huge and fearsome, the octopus, but not unknown—not quite a monster to freeze the heart. Ryan, swimming to Slade's assistance, also is enmeshed by the sea-beast, but manages to pierce a vital organ with his powerful harpoon gun, killing the octopus.

Recuperating under water from their near brush with death, Ryan & Slade keep a wary eye on a killer whale which swims restlessly above them. Suddenly, a huge shadow darkens the fathoms above them. There is a swirling of water that whirls Ryan & Slade around like puppets and the water deepens in darkness to blood red!

the sea god

That nite the owner of the sea shadow makes its first appearance on the island.



GORGO is after a hand-out—and it's bigger than boat of us.

The islanders scream its name: *Ogra!*—the Monster of Nara. We come to know it by another name: GORGO.

Carson Bingham, in the pocketbook he has written about the King Bros. production, tells graphically of the moments of horror when Gorgo is first glimpsed. In the author's own words:

"The sea lifted up under the flickering procession of funeral boats, and a form that was neither water nor earth nor human reared into the air.

"Rooted to the spot, I stared at what seemed to be a huge, massive shape writhing out of the water.

"I could see the outline of a huge body, some 20 feet high.

"My God!" I cried. "It's huge! As big as a house!"

And so it is. Waked from an ages long sleep by the underwater explosion, the gorgosaurus has surfaced in a strange new world, a world where frightened shouting men shoot at it. But the rifle bullets bounce from Gorgo's tough hide like ping-pong balls. Only fire affects Gorgo, and when Ryan & Slade lead the men in throwing burning brands at the incredible beast, with an angry flick of its long prehensile tail it turns back to the sea and disappears beneath the waves.

booty and the beast

Worth more than all the gold on the



GORGO and water don't mix.

If GORGO doesn't have an iron stomach already, he soon will have!



ocean floor would be Gorgo, captured and alive. Ryan & Slade realize this and set out to ensnare the saurian in a steel net. In a harrowing encounter they are successful and word of their astounding feat makes headlines and telecasts thruout the entire civilized world.

The Irish government sends 2 ranking paleontologists to meet the now famous pair and their prize possession. The paleontologists intend to claim the live specimen for the University of Dublin but the partners who captured it have a more lucrative disposition in mind.

Slade & Ryan sail to London with their supersaurian and make a very profitable monetary arrangement with the owner of Dorkin's Circus.

The lad Sean, an orphan since his father died of fright upon first glimpsing Gorgo, has been more or less adopted by Slade & Ryan. Sean feels a keen sense of sadness for the shackled creature and attempted to set it free before his friends ever got it to London. He had been stopped in time but his action had resulted in the death of a watchman who was mortally mangled a swipe of the beast's mighty claw.

At the circus Gorgo almost breaks loose. He does kill an elephant in a strange battle of prehistoric beast pitted against modern behemoth. It is at this time that Slade for the first time has misgivings. Slade himself now joins Sean in an attempt to set Gorgo free but Ryan thwarts the plan and gets into a fight with his friend.

grow, gorgo, grow

Startling word comes from Dublin: Gorgo is but a baby! This huge creature, it develops, is only an infant. If the world's biggest child is already 65' long, how big may its parent not have been?

Its parent!

If Gorgo is a newborn saurian, then it's suddenly (and frighteningly) apparent that it may have had a mother or father nearby.

Based on the age and measurements of Gorgo Jr., mama or papa monster would measure about—

Two hundred feet long!

Almost simultaneous with this discovery comes word that Nara Island has mysteriously disappeared. Shortly thereafter the world's worst fears are realized.



Nets to you, GORG! Is the great beast doomed to spend his final days in Disneyland?



When GORGO's Mama comes to town, London Bridge is falling down!

mrs. gorgo!

Gorgo Jr. has a real queen size mother and she's on her way to rescue her baby!

A destroyer, dispatched to try to halt the 200' beast, is bismarcked to the bottom of the sea. All hands aboard are lost in the churning wake of the striding terror.

Despite every military effort the mighty monster makes its way up the Thames and across the teeming city of London, sending national monuments crashing like bowling pins, crushing busses and people like eggshells.

Big Ben . . . Westminster Abbey . . . the Houses of Parliament . . . and the Thames Tower Bridge—all are left twisted ruins by the great Gorgo's rage and rampage.

The populace flees in terror, including Ryan & Slade who have been reunited by their common peril. With the partners is young Sean, in sympathy to the end with the lonely beast and its all-powerful parent.

The havoc does not end until the giant mother reaches her offspring's side. Then, the two Gorgos, contemptuous of the highest explosives mankind has been able to hurl at them; mother and son Gorgo turn their armor-plated backs on the strange little creatures (humans) who sting them, and make their way back to the river and thence to the sea.

ambitious enterprise

GORGO is the most costly, time-consuming production the King Bros. have made to date—and 38 productions have rolled off their slate.

The picture introduces the new process known as Automation, which makes the movements of the "stars" (Gorgos I & II) extremely lifelike. If you like excitement and suspense with your movie monsters—we recommend GORGO.

END

DENS OF DEMONS

where monsters dwell...

Elaborate sets were designed for such famous fantasy films as DRACULA, SON OF FRANKENSTEIN, WHITE ZOMBIE, THE BLACK CAT and LOST HORIZON.

This then is a tribute to the terrific sets & scenes which have played such a vital role in the history of horror movies for so many years. Perhaps the best way to describe them all would be the following quote from John Milton's epic poem, PARADISE LOST:

"... Rocks, caves, lakes, fens, bogs, dens and shades of death."

On these pages you will see again the brilliant & breathtaking sets created expressly & expertly for creature features since the birth of the ghouls!



The Count arrives at cobwebby Carfax Abbey in London. (From DRACULA, Universal, 1931.)



A rarely seen scene of the dungeon near Dr. Frankenstein's laboratory. (From **FRANKENSTEIN**, Universal, 1931.)

dungeons of mingo

The magnificent palace of Ming the Merciless in the Universal **FLASH GORDON** series was truly spectacular. The great throne room with its huge pillars of marble & the intricately carved gargoyles which decorated the palace were unforgettable sights. The castle of King Vultan was breathtaking. Floating in the sky, the city of the flying men of Mongo was a spectacular sight to see. Vultan's throne room and the other huge halls & passageways of the airborne castle were expertly designed & constructed.

The dungeons & catacombs beneath Ming's palace created precisely the weird & fantastic atmosphere which was necessary for a film of this type. In stark contrast with the brilliantly constructed & illuminated throne room, the dark & dreary atmosphere created in those sets was an excellent job of set construction.

Films of recent vintage have not been lacking in spectacle & grandeur. Hammer's **Castle Dracula** in **HORROR OF DRACULA** was a realistic & magnificent piece of work. Baron Meinster's **Castle** in **BRIDES OF DRACULA** was also superb. Hammer's remake of **THE MUMMY** (1959) featured many glorious scenes of ancient Egypt during the flashback sequence. These sets were extremely realistic and were based on pictures & other ancient records unearthed by archeologists. Pains-taking care was devoted to these sets to insure accuracy with regard to historic details.

No article on sets used in fantasy films would be complete without spotlighting the German silent classic **METROPOLIS** (population, 60 million). The spectacular futuristic city, the Yoshiwara pleasure dome, the gigantic factories, the subterranean dwellings of the workers, the huge clock & countless other marvelous sets & scenes rank among the best ever created for film. They represent an incredible amount of labor by artists dedicated to making the finest in films. And as a reward for their labors these men have earned eternal fame. As long as there are imagi-movie

fans in the Universe, this classic will be remembered with reverence & respect.

eerie query

Where would the Phantom have been without the Opera?

Where would Quasimodo have lived without Notre Dame?

Where would the Creature have crept without the Black Lagoon?

Where indeed would all of the monsters & their masters have carried on their devilish endeavors were it not for the eerie settings, such as graveyards, moors, haunted castles & other deadly dwellings in which they could romp and wreak havoc on the innocent populace? The answer is simply nowhere!

Fortunately for all fiend fans, the Phantom did have the Paris Opera House to haunt . . . Quasimodo did have the Bell tower of Notre Dame

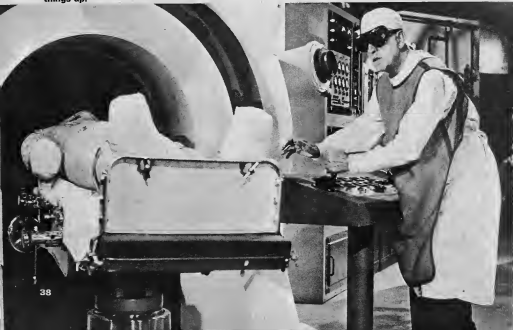
Den of a Poe men in MURDERS IN THE RUE MORGUE (Universal).





Lugoai's dying room, another of the spectacular sets designed for DRACULA. (Universal, 1931.)

Boris Karloff, master of the den of iniquity, puts a freshly prepared cadaver on display to liven things up.





Somebody opened his big mouth and **THE PHANTOM OF THE OPERA** popped out. (Universal, 1925.)

phantom set

Ghouls & ghosts gad about in graveyards and Monsters menace men & maidens in moors only because of the brilliant sets created on monster movie lots and often on location in actual cemeteries & haunted castles. The Paris Opera House, created for the original 1925 version of **THE PHANTOM OF THE OPERA**, was used in the Claude Rains' remake in 1943 and stands to this day! Speaking of the Phantom, in the great chase scene at the end of the Chaney classic a glimpse of the original Notre Dame Cathedral created for the 1923 version of **THE HUNCHBACK OF NOTRE DAME** can be seen.

graveyard of ghosts

Frankenstein's tower laboratory, built in 1931, was seen in **FRANKENSTEIN** and 4 years later in **BRIDE OF FRANKENSTEIN**. Stock footage of the burning mill as well as lab scenes originally used in **FRANKENSTEIN** were seen in at least 5 other monster melodramas! The burning lab scene with Lon Chaney Jr. as the Monster was seen in **GHOST OF FRANKENSTEIN** and **HOUSE OF DRACULA** so that, technically speaking, Lon Chaney was seen as Frankenstein's Monster 3 times (he subbed for Strange in scenes in **A&C MEET FRANKENSTEIN**), equalling the record set by Karloff and tied by Strange for appearances as the Monster!

The grand old Universal Graveyard was featured in **FRANKENSTEIN**, **BRIDE OF FRANKENSTEIN**, **GHOST OF FRANKENSTEIN**, **THE MAD GHOUL**, **THE WOLFMAN**, **FRANKENSTEIN MEETS THE WOLFMAN** and probably a dozen other fiend flicks.

END

Count Dracula carries the lute Helen Chendler into the ruins of Carfax Abbey in this scene from **DRACULA**. (Universal, 1931.)



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A MAN EIGHT CENTURIES OLD WITH A LUST FOR REVENGE, A MAN DOMINATED WITH A BLIND MADNESS FOR BLOOD! FEARED FOR YEARS BY THE LIVING... MASTER OF THE DEAD... THIS WAS THE...

HORROR OF DRACULA



IT WAS IN THE WINTER OF 1890 WHEN MY FRIEND AND COLLEAGUE JONATHAN HARKER, PAID HOMAGE TO CASTLE DRACULA... HARKER WHO WAS TO GAIN ENTRY ON THE PRETEXT OF BEING A LIBRARIAN, WAS IN ACTUALITY TO DESTROY DRACULA AT ANY COST...



HARKER ENTERED THE CASTLE WHERE A MEAL AWAITED HIM. AFTER EATING HE MADE AN ENTRY IN HIS JOURNAL. HE WAS ILL AT EASE, FOR HE COULD SENSE THE POWERS OF DARKNESS WHICH SEEMED TO CREEP FROM THE CASTLE WALLS.



IT IS AFTER SUN-DOWN, COUNT DRACULA SHOULD BE APPEARING ANY TIME NOW.

THEN OUT OF THE NIGHT WALKED DRACULA, TALL AND STRAIGHT HE PAUSED FOR A MOMENT ON THE STAIR CASE BEFORE MAKING HIS LONG DESCENT.



MR. HARKER, ALLOW ME TO INTRODUCE MYSELF. I AM DRACULA. WELCOME TO MY HOME.

I TRUST YOU HAD A SAFE JOURNEY. ALL HAS BEEN PREPARED FOR YOU HERE. I HOPE YOU WILL FIND IT COMFORTABLE.

THANK YOU, SIR. WHEN WILL I BEGIN WORKING ON YOUR BOOKS?

DRACULA THEN SHOWED HARKER TO HIS ROOMS, EXPLAINING THAT THEY COULD BEGIN THEIR WORK AFTER DUSK THE FOLLOWING DAY.



DO YOU LIKE HER? SHE'S MY FIANCEE, LUCY. LUCY HOLMWOOD!

VERY BEAUTIFUL. YOU ARE INDEED LUCKY!



I MUST BE AWAY UNTIL AFTER SUNDOWN TOMORROW. I WILL LEAVE THE LIBRARY OPEN AT YOUR DISPOSAL! GOODNIGHT.



JONATHAN WAS UNEASY. AFTER DRACULA DEPARTED HE FELL INTO UNEASY SLEEP. HEARING NOISES BELOW HE VENTURED INTO THE LIBRARY...



THEN...

MR. HARKER! YOU WILL HELP ME! SAY YOU WILL! YOU WILL WON'T YOU? YOU MUST!



HE IS EVIL! MORE EVIL THAN ANYTHING I KNOW, AND THE TERRIBLE THINGS HE DOES...

VERY WELL... I WILL HELP YOU.





EEEEEEAAHH



AS DRACULA WALKED AWAY WITH THE UNCONSCIOUS VAMPIRE GIRL, HARKER HIMSELF COLLAPSED. HOURS LATER HE AWAKENED IN HIS ROOM TO FIND...

NO! I AM ONE OF THEM. I MUST DESTROY THIS EVIL BEFORE THE SUN SETS AND I LOSE MY OWN MIND!





ARTHUR AND I HAD SEEN LUCY VENTURE FROM HER CRYPT SEVERAL DAYS LATER...

YOU MUST PUT HER TO REST!

BUT ARTHUR, SHE CAN LEAD US TO DRACULA!

NO! I WON'T LET YOU DO IT! I IMPLORE YOU, DOCTOR! DO WHAT MUST BE DONE!

VERY WELL, BUT I SUGGEST YOU LEAVE!



WHILE WE WERE PUTTING LUCY'S SOUL TO REST, COUNT DRACULA WAS AT HOLMWOODS HOME, HIS CRAZED MIND HAD PLOTTED OUT AN EVEN MORE HORRIBLE REVENGE. HARKER HAD KILLED THE VAMPIRE GIRL AT THE CASTLE AND DRACULA HAD REPLACED HER WITH LUCY... NOW WITH LUCY GONE MINA WAS DRACULA'S NEXT VICTIM.



THE FOLLOWING DAY ARTHUR APPROACHED MINA WITH A CROSS FOR HER PROTECTION...

WEAR IT, MINA. DON'T ASK ANY QUESTIONS. BUT DO IT FOR MY SAKE... PLEASE.

WHAT IS IT, ARTHUR?



THE CROSS BURNED HER HAND ON CONTACT. WE WAITED ALL NIGHT FOR DRACULA'S RETURN, BUT IN THE MORNING...

NO! HOW DID HE GET IN?





ON A WILD HUNCH I SEARCHED HOLLYWOODS' HOME AND IN THE BASEMENT FOUND DRACULA'S CASKET. IT WAS EMPTY SO I PUT A CROSS IN IT.



DRACULA KIDNAPPED MINA AND DROVE OFF IN A COACH. ARTHUR, AND I FOLLOWED HIM IN ANOTHER, AND THEN ON THE ROAD WE FOUND THE BODY OF THE COACH DRIVER.



AS WE ARRIVED AT THE CASTLE, DRACULA TRIED TO EVADE US AND LEFT MINA NEXT TO A FRESHLY DUG GRAVE. ARTHUR WENT TO HER SIDE, AND I RACED AFTER THE VAMPIRE KING, KNOWING I MUST STOP HIM AT ANY COST. I MET HIM THEN FACE TO FACE IN THE LIBRARY...



A STRUGGLE ENSUED THEN WITH A DESPERATE RUN I FLUNG OPEN THE HEAVY DRAPES, AND FLOODED THE LIBRARY WITH A BEAM OF MORNING SUNLIGHT...



THE RAYS OF THE MORNING SUN PAID THEIR TOLL... AND WITHIN MOMENTS...



END



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1965
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When **THE FACE BEHIND THE MASK** belongs to the late Peter Lorre, it's no wonder it's asked for by so many fans such as Celia Skylev, Ginger Willett, Pat Hopkins, Martin Sexton, Rose Latte, Mike Palmer & Dr. Summit Ridge.

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IT CONQUERED THE WORLD . . . and also the hearts of the following filmonster fans, who said they were just dying to see the Cucumber Creature again: *Richard Johnson, Robt. Cortier, Rocky C. Gomez, David Payne, Donald D'Amore, Thos. Bellamy, Robt. Balcer & Wm. Hayes.*



We hope **HERCULES IN THE HAUNTED WORLD** proves strong stuff for monster buffs Gary Baltmiskis, Paul Edwards, Patrick Pinnelli, John D. Wall, Clive Joseph (of England), Kenny Smith (age 8) and Mike Chicha.



The late Sabu (on the giant's hand) met this mighty Genie in the great Conrad Veidt color version of **THE THIEF OF BAGDAD**. Scene shown for Debbie Dearer, Theodore Dombroski, Robt. Williams, Cathy Stottman, Tim Hammell, Glen Moulder & Jean Bouillet.

**YOU
AXED
FOR
IT!**

We hope this scene from the **LOST IN SPACE** episode "One of Our Dogs is Missing" will be found to the liking of **Jon Lowmen, Tom Wester, David Kramer, Greg Trout, Larry Saxer, Mary Elker, Greg Daysler, Elaine Eytdwer & Sam Frettersman.**



There's no disputin', **RASPUTIN** the Monk was mad. But glad to see this shot from the recent **Chris Lee** version should be **Jerry Hester, Vicky "Devoted Fan" Thomas, Billy Gettling, Stephen Dietz and (no relation) Belle Dietz.**



END

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DUR 50th ISSUE is gratefully dedicated to those shadows of the past whose careers have meant so much to the world of imagi-movies: Lionel Atwill, Lionel Barrymore, Charles Beaumont, Tod Browning, LON CHANEY SR., Colin Clive, WALT DISNEY, Dwight Frye, Ronald Hatten, Rudolf Klein-Rogge, Charles Laughton, VAL LEWTON, PETER LORRE, HP Lovecraft, BELA LUGOSI, Ned Mann,

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TOPHER LEE, Walter W. Lee Jr., Herbert Lom, Fredric March, Florence Marly, Ib J. Melchior, James H. Nicholson, our Overseas Correspondents, GEDDIE PAL, JACK PIERCE, Don Post Studios, VINCENT PRICE, Michael Rennie, GENE RODDENBERRY, Jimmy Sangster, R.D. SERLING, CURT SODDAM, Glenn Strange, Kenneth Strickfaden, Vampira, JOHNNY WEISSMULLER, Adam West, WESTMORE BRDS., Fay Wray and Zacherley. And YDU the READER and those several personalities in the field of fanta-films which I am certain to have overlooked because the Editor is, after all, Only Inhuman.

Since appearing as the world's first filmmonster magazine in Feb. 1958, we have produced 50 issues of FM, half a dozen Yearbooks, 3 pocketbooks, 10 issues of MONSTER WORLD, 9 of SPACE-MEN, 3 of FAMOUS FILMS, 10 of SCREEN THRILLS and one of SUPER HERDES... and survived to record the failure of other editors & publishers whose principal ambition was to put us out of business. Are you old enough to remember Fantastic Monsters, Monster Mania, World Famous Creatures, Monster Parade, Mad Monsters, Horror Monsters, Shrek, Monsters Unlimited, Modern Monsters, etc.? Monsterism is not exactly at the peak of its popularity at the present time, and it reflects in the publishing field, but we plan to "Carry on," like all good monsters, and aim at that 100th issue. Dedicated fans saved STAR TREK by writing ONE MILLION letters; if EACH & EVERY ONE OF YDU would buy at least TWO of this issue (lay one away as a financial investment for a rainy day) it would make a world of difference in the future of FM. Do YOU care as much about FAMOUS MONSTERS as STAR TREK? Then buy that second copy NOW and give us an early Halloween present. Trek or treat!—FJA

SON OF "WAR OF THE WORLDS"

Unlike most of your readers, I am writing this letter not to praise you for your magazine's quality but to thank you for its very existence. Because of a chance purchase of FM in 1963, just to see what it was like, I became seriously interested in science fiction, fantasy and horror films. Since then I have made it a point to see and study most



80-YEAR-YOUNG BORIS KARLOFF REPORTED "IN FINE PHYSICAL CONDITION" AFTER HIS ANNUAL MEDICAL CHECKUP

of the really great films in these categories. The most notable of those I have seen I found to be Pal's WAR OF THE WORLDS. I've not only seen it 9 times but as an amateur filmmaker am now engaged in filming a sequel to it: THE CONQUEST OF MARS, Technicolor, 8mm, running time about 90 mins. Thanks to your magazine I've discovered all the special effects processes needed to film such scenes as the recounting of the Martian invasion, a preliminary landing on the Moon, a 210' long Martian dragon and the climactic flooding of most of Mars when a series of gigantic floodgates across a Martian sea are closed.

The quality of your magazine may vary from time to time but at least you're thorough. My only complaint is that sometimes you cover films that aren't really worth covering. However, I have full confidence that you will eventually remedy that situation.

STEPHEN C. WATHEN
Santa Clara/CA

Wanted! More Readers Like



CHERI, VICKI, RIKI & VINNIE
PINCKARD

"THE MAN OF A THOUSAND FACES"

Lon Chaney Sr. is one of the greatest monster men of all time. The story of his life was made into a movie with Jas. Cagney starring. I would like to know when it was made—I learned about it by reading FM but no year was given. (1957. In it Celia Lovsky—Peter Lorre's first wife—played Lon Chaney's mother! Miss Lovsky's latest role is a cameo as the fly-killer in THE POWER.) STEVE GERSTEIN
New Rochelle/NY

KARLOFF MYSTERY

Have you ever heard of a Karloff film called THE VESTRIS? JOHN KRUSZYNA
Pittsfield/MA

HURRAY FOR HARRYHAUSEN

Of all the animated movies I've seen, among which were KING KONG, MIGHTY JOE YOUNG and THE 7th VOYAGE OF SINBAD, ONE MILLION YEARS B.C. was the best. Detail on the dinosaurs was fantastically real. I compliment Ray Harryhausen's work. When the small tyrannosaurus Rex attacked the village it was life-like. It moved as tho it were a real monster. I thought this was a truly great film.

PAUL SANTA MARIA
Buffalo/NY

VINCENT PRICE

I recently learned in an issue of Movie Mirror that Vincent Price started collecting art when he was 14 and now has one of the finest collections in the world. He has a deep sensitivity to beauty. He has made over 90 movies and about a dozen have been horror.

ROGER STEAKLY
Gadsden/AL

Wanted! More Readers Like



NEIL ANDREWS

LUGOSI VS. CARRADINE

I feel Bela Lugosi's interpretation of Dracula is far superior to Carradine's. Lugosi followed Bram Stoker's theme, unlike Carradine. In the book, Dracula went to an unholly mountain to become the Devil's servant. Dracula was indeed a fiend, as were his sisters. When they were killed (in the book) there was no look of peace; they squirmed and cried in agony. In HOUSE OF FRANKENSTEIN Carradine was not really portraying Dracula but a vampire made of Dracula's bones.

RUSS BOONAR
Stockbridge/MA

FM #49

The best things about your latest issue were the cover (Ron Cobb can do no wrong) and the unusual feature on the "ghost" written version of THE GHOST OF FRANKENSTEIN which was never made into a film. The rest of the issue with the exception of the comic I seemed somehow to have seen before. But as I had lost my issue with the vintage article on DRACULA, I was glad to get it again.

FLOYD PATTEN
Akron/Ohio

MONSTER WORLD

I bought the 10th issue of your companion magazine MONSTER WORLD from your Back Order Dept. because of the feature about my favorite subject, the old time serials. The pix and info about serials like THE PHANTOM, THE GREEN HORNET, THE MONSTER & THE APE, etc., were real exciting. But wasn't there a mistake on the caption on p. 23 — didn't you mean THE VANISHING SHADOW, not THE

Editor & Fan KEVIN THOMPSON



VANISHING MAN? ("You're right," say we, applying some vanishing cream in order to hide our blushing face. First-time we ever made a mistake!— Would you believe the 100th time?—The 1000th...?)

Channey article was great, another feather in your cap which by now resembles an Indian Chief's headdress. REPTILE write-up was the snake's hips and DRACULA, PRINCE OF DARKNESS was the vampire's fangs. Only bomb in the issue was GHOST IN THE INVISIBLE BIKINI, a picture which could have stayed totally invisible in my opinion without the world losing anything. Even Karloff couldn't save this loser.

I saved the best till last: the 2-page blast on THE GOLEM! Marvelous! It is incredible revelations like these that keep you lighthearts ahead (don't you mean FRIGHTyears?) and automatically make you the first thought for anyone doing research in the field. (In fact the greatest criticism to be leveled against the atrocious book called "Horror" is that the author failed to do his homework in your pages. YOU should have written the book.) I have not been amused to note that ever since you found out from Edward Van Sloan himself that the Lugosi make-up for the 1931 test of Bela as Frankenstein monster was a lot like the Golem, every other writer has been quick to shamelessly incorporate this information in their articles without any acknowledgment to the source. It must be a cynical satisfaction to you to be such a powerful force in the field. (Knowing our typesetters & proofreaders, we tremble at the probability for error in reproducing that last remark. Five banna leaves will get you 10 that when it appears in print it will read, "You are such a powerful FARCE in the field." Ten years ago our first issue was referred to by Dick Lupoff as the editor's "felly".)

What film was the still on the inside front cover from? (ROCKETSHIP X-M.)
GERALD TATE
Laramie/WY

FINAL FLASH

Hammer announces production of DRACULA HAS RISEN FROM THE GRAVE and WHEN DINOSAURS RULED THE EARTH!

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CHAPTER 1—The Electrical Brain

The Batman (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), hit on the trail of an enemy subterfuge ring, when Bruce's girl friend, Linda (Shirley Patterson), tells the pair to help her free her uncle, Martin Warren (Gus Glasser), from the clutches of the ring. The Batman knows that the ring plans to steal the city's radium supply from the city hospital, and hurries there to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batman is forced to retreat, and staggered by the rain of blows poured on him, is finally sent reeling over the ledge into space!

CHAPTER 2—The Bat Cave

The Batman lands safely on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Doko (J. Carroll Nash) directs the ring from the House of the Open Door. Disgusted, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Hunting tapes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and encounter a number of the mobsters. Then carrying the unconscious Linda, the Batman slowly scales his way back over the cables. One of the gangsters blows a wire and reaches the row and against the cables, sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, on assignment from Washington monthlies, he is to protect the new Lockheed airplane maker. Two of the Lockheed men are abducted by Doko and transferred into Zombies. Just before a test flight, the Batman secures himself in the plane. No sooner is he hidden, than the new Zombies enter the plane dressed

in pilot's clothes. Following Doko's radio directions, the Zombies hole the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The Zombies are killed in the crash-—but the Batman miraculously escapes injury. Back in law, Cohen, (Charles Middleton), an old friend of Linda's uncle, is searching for her. He has discovered a radium mine. Doko knows of Cohen's mine and attempts to lure him to an old smelter, in order to force him to reveal the mine's location. The Batman learns of Doko's ruse, and takes Cohen's place at the smelter. He and Robin attack the gangster and a battle royal follows. In the melee, an acid vat is tipped over, and a shower of acid hits on exposed high-tension wire. There is a blinding flash, Doko and Robin fall, burying the Batman!

CHAPTER 5—Executioner Strikes

Batman releases the trap-door and pulls his girl to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Thereafter suspecting a ruse, the Batman goes there. Doko's men overpower him and push him into a crate. The crate is then tossed into a cove ofavenous alligators. It comes down on the beams sending them into frenzied attack!

CHAPTER 6—Doom of the Rising Sun

Batman comes to the Batman's rescue. He locates one of the gangsters and frees his fighting friend. The pair crash into Doko's lower lair, and after a terrific battle, overpower Doko and his men. The Batman orders the doctor to return Linda and bat aside from their Zombie state to normality. After doing this, Doko, minus a head for brains, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

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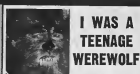
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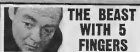
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